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THE HOUSE

ART AT HOME.

III.—FURNITURE.



THE first consideration in furnishing is comfort. No ornamental carving, no gilding, no inlay, can make up for the want of comfort; while, on the other hand, no furniture looks so pretty in a room as that which invites you to rest and quiet. Of course you do not want soft cushions and a

sloping back in the chair on which you sit at your writing-table. But in a drawing-room, where you are supposed not to do hard work, there should be a great preponderance of easy-chairs and sofas. In the dining-room, the table and the chairs on which we sit at it are the chief things, and there is no reason why these chairs should not be easy. As a rule they are too stiff, too heavy and too high. The best furniture for a library is books and bookshelves, but we also want a few closed or glazed presses, a writing-table, and chairs which will support the arms when we are holding up heavy volumes.

When a young couple are furnishing their first house, they are too much inclined to try and complete the equipment of every room. This is a great mistake. For one thing, they deprive themselves of the pleasure of looking out for and acquiring useful or beautiful articles in the future. For another, they often spend all their ready money, whereas double the sum spread over a number of years would not incommode them. And, above all, while they have been able to bestow money and attention on one branch, they are obliged to neglect or skimp another. It would be far better for them to do at first with as little as possible, and that little as plain as possible, and to spend a considerable sum on some one, two or more articles of first-rate importance and value, repeating the process at intervals, as money accrues or opportunity offers. Would it not, for example, be better in many houses to have a common deal dining-table and a grand piano? Some would prefer a handsome cabinet or a buhl writing-table to a piano; but if you begin by overcrowding your rooms with second-rate furniture such things are an impossibility. Some, again, especially dwellers in towns, find it convenient to hire what is absolutely necessary, and to buy only what pleases them. We should remember that we have probably to live for many future years—perhaps all our lives—with the furniture we have bought in a hurry when we were going to marry and set up a house of our own. This deterrent consideration may not weigh with people who do not care how ugly

their surroundings may be, but I am not supposed to be addressing such people. To any one who is sensitive as to form and color, there is distinct and unceasing pleasure in seeing pretty objects. It is pleasant, when I look up from my writing, to see an old inlaid table with twisted legs, which I bought for my study some twenty years ago, and which has gladdened my working hours ever since. It is for this purpose that we hang pictures on our walls—or, to speak more accurately, it should be.

The cheapest furniture, in the long run, is that which lasts best. It is the more necessary, therefore, that, in addition to strength, our furniture should be pleasant to look upon. It is a mistake to buy what are called "suites." When one piece is lost or broken the rest suffer; and, besides, the things usually offered in shops as "dining-room suites" or "drawing-room suites" consist of a

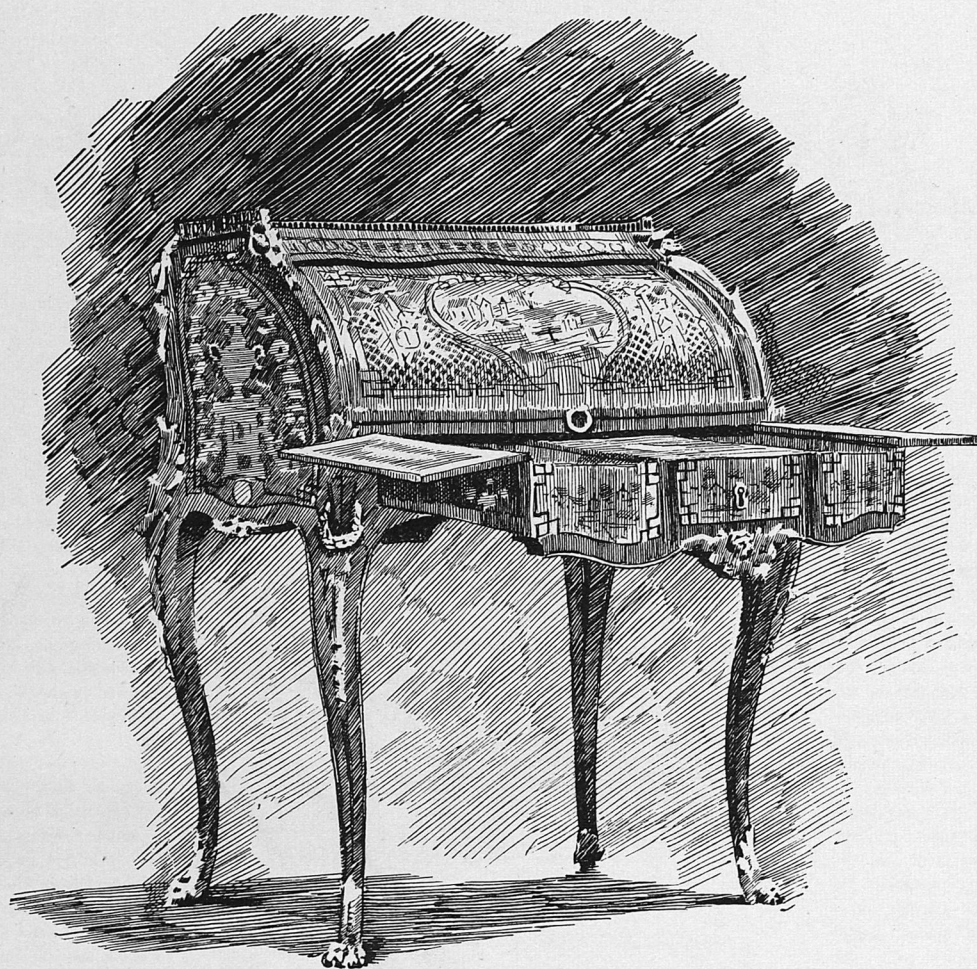
There is now in England a good deal of imitated furniture. The books of designs published by Chippendale and Sheraton in the second half of the last century are eagerly bought up by manufacturers. I see no reason why we should turn up our noses at these imitations, if they are really good and solid. Chippendale's style depends mainly on the carving. At the present day if a man can shape and carve the back of a chair as Chippendale could, I am willing to say that, though the modern work lacks the archaeological or historical interest of work executed a hundred years ago, it may not be otherwise in any sense inferior. Sheraton's school depended far more on its inlay; and here, again, some first-rate work has been done of late years. I cannot recall any of the tortoise-shell, ebony and ormolu, such as may be seen, in a very small quantity, in the Jones Collection, but much more at Windsor

Castle, as having been well imitated. If workmen could make such a cabinet or table as they made in France before the Revolution it would be very costly. Genuine old work of this kind is rare. It has a simplicity very characteristic. In the best pieces the wood-work is exquisitely joined and fitted, and the ormolu is nailed on to strengthen and adorn corners and to form handles; but there is no attempt to conceal the fastenings, and each piece of metal is in its proper place and has its appropriate use. This early style was soon abandoned, and ornament for its own sake corrupted the primitive simplicity. There is an opening here for some modern workman, the difficulty being chiefly in the rarity of examples for imitation and study. There are some good examples at South Kensington, but a great deal more that has all the modern faults and exhibits ornament put on because it is ornament, and neither to improve nor accentuate the meaning of the design nor to strengthen the work.

We hear so much more often of Buhl or Boule

than of other Parisian makers of the last century that the fame of such a maker as David Roentgen, who constructed an *escritoire* for Marie Antoinette, now in the Jones Collection, has almost passed away. Riesener is better remembered, and so, perhaps, is Caffieri, but David shows in this piece almost every merit of which the style is capable. The look of lightness and yet of steadiness is not to be surpassed, and when the various lids and doors are open the table retains its stability. The fitting together of so many parts and the exquisite finish of every part, combined with the gay color, both of the wood work and of the ornaments, render this the gem of the collection. But there are some beautiful examples among the plainer pieces, and especially among those which depend upon neat inlay of different woods for their chief effect.

The furniture suitable for different rooms may be



LOUIS SEIZE SECRETARY IN THE SOUTH KENSINGTON MUSEUM.

number of articles of which perhaps one or two may be pretty and tolerable and the others ugly or inconvenient. I should say that, unless by a rare chance you hit upon a complete set of tables, chairs, cabinets, sofas and other things by Sheraton or Chippendale or Buhl, it will be best to choose everything separately. The chair-covers should match, though it is not necessary, so as they do not contrast unpleasantly; but there may be any amount of variety in other things. We can easily lay down a rule for our guidance in the choice of furniture. Take the best of its kind that you can find or afford, and you will have no trouble about harmony. We have a good proof of this rule in the South Kensington Museum. The Jones Collection consists mainly of old French furniture; every possible variety of inlay, marqueterie, Buhl, ebony and ivory and so on are there, and the effect is not in the least heterogeneous.

briefly glanced at. In the entrance hall, whether it is great or small, there should be nothing that is fragile. Solid old oak is more appropriate there than where we generally find it—namely, in the dining-room. In a small town house the necessities for a hall are first an umbrella-stand, which should be very strong, and since it is hardly to be had except in some hideous form, it had better be as unobtrusive as possible; secondly, a looking-glass, which should be strongly framed and hung, lest a sudden draught throw it down; next, at least one solid, uncushioned chair, on which a messenger can be seated while waiting; and it may be well to add a table on which a small brass or copper salver can stand to receive cards and notes. The smaller brass plates made in Oriental bazaars come in usefully here; but we must remember that anything very valuable is out of place where it can so easily be stolen.

In the dining-room it is customary to put any old oak we may chance to possess. The best is of the seventeenth century, and chiefly comes to England from Holland. If it has not been oiled it will have a cool gray tone, which harmonizes well with almost any color. It is hopeless to look out for Gothic furniture; but some presses or cupboards of German work of about the time of Albert Dürer are in our museums. I do not think they or any imitation of them would look well in modern rooms. If the dining-room is exclusively used for eating in, the less there is of light furniture in it the better, but I cannot do without an easy-chair or two, and I do not see why the aspect of the whole apartment should be less cheerful than that of any other. Pretty old or new glass and some china look well on cabinets, sideboards or cupboards, and during dinner there can be no doubt of the good effect of handsome silver.

Of the drawing-room I have said something already. It should be light and gay, yet not overcrowded and not destitute of the air of comfort only imparted by easy-chairs and lounges. The modern piano is so ugly that it spoils the appearance of most of our modern drawing-rooms, and the attempts made to improve its appearance have not, so far as I know, been successful. We have seen examples designed and decorated by Mr. Alma Tadema, Mr. H. Stacy Marks and other great artists, but they were never satisfactory. Some old painted cases of spinets and other forerunners of the regular piano should serve as models, but the only tolerable shape is one which I believe musicians detest—namely, the cottage or upright, and I have seen pretty adornments devised both for the front and the back. If the back is to be visible, a handsomely embroidered hanging or a small piece of tapestry might be used successfully.

It is very desirable to avoid making the drawing-room into a museum either of furniture or of china, curiosities, ivories, Japanese work or anything else. The library, if you have room in it, is the place for things which are more interesting than beautiful. If you have some good cabinets put china in them and on them, so as to lighten up the corners; and hang water colors rather than oil pictures on the walls. Have your tables, like your cabinets, at the sides and not in the middle of the room. A wide open space, which is too often filled up with a great round table, should be left open, and if you are the happy possessor of a good Oriental carpet, that is the place in which to display it. Some one or more of the tables or cabinets should be reserved for flowers in vases, but do not put flowers, however beautiful, in the same place as well-bound, or, indeed, any books. Well-bound books on table-stands will greatly enhance the look of comfort which is so necessary in a sitting-room. As to looking-glasses, a good deal might be said. You want mirrors in a sitting-room not to see yourself in them, but to add to the appearance of light and space. The place where a mirror ought not to be is above the chimney-piece. But suppose your drawing-room has only one window, or two or more at the same side, fill up the intervening space with looking-glass, and you will increase the sense of space amazingly.

When large mirrors were first introduced glass of any size was a costly rarity, and was shown in the most prominent situations. There is no such reason now for intruding it; but in a dark corner one or two of the old-fashioned circular glasses may be hung with advantage.

Most men look upon the drawing-room as the least satisfactory part of the whole house. You have to spend more on it than on any one other chamber. Curtains fade, gilding tarnishes, springs wear out, covers soil, spider-legged chairs tumble down and go to pieces. This is very true in many instances, but it might be better to avoid spider-legged chairs altogether; and if your gilding is on good carved wood it bears renewing, while it does not look bad even slightly tarnished. Good velvet and plush do not readily wear, and good Oriental carpets will surely last your time. The fact remains, however, that while you may furnish all the

and texture. Whatever articles of furniture are common to all the rooms should also have some element of form and color in common. We speak, of course, only of the important, substantial, permanent pieces. Scope for plenty of variety will remain in lesser but more numerous things, liable to damage and renewal. There has been some difficulty in persuading people that harmony does not necessarily mean sameness, and those who first learned the lesson found it equally difficult to get dealers or manufacturers to supply their demands; but now we are happy to see that breadth and harmony of general effect are becoming fashionable, and the more wide-awake dealers are prepared to supply wall-hangings, curtains, carpets and in fact everything in designs modified so as to afford a slight change in every room, without losing some leading feature, whether of color or form, that runs through the whole. In future, we should not feel in passing from one room to another that we are entering a new house, occupied by a new set of people, whose tastes and habits do not quite agree with those of the people we have just left.

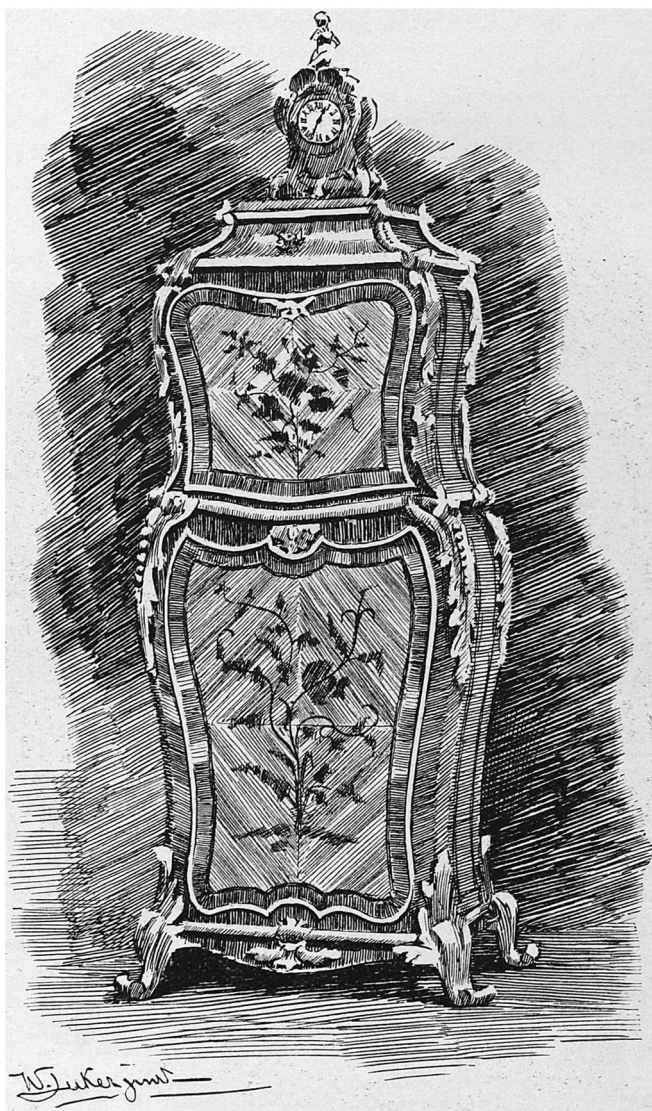
WHITE-WALLED ROOMS.

THE best treatment of the white walls of our smaller rooms, bedrooms and the like, when, happily, they have been left unpapered by the builder, is always a matter which calls for a little deliberation. The plaster, when hard-finished and not cracked, is so desirable a surface from the hygienic point of view, that one should be slow to cover it with paper or even with paint. In large rooms the glaring effect of so much white must, of course, be mitigated in some way. Even in small rooms, people understand the principles of harmony of colors so little that, by introducing dark and strong colors without order or method, they make the problem a hopeless one. Yet nothing can be prettier than a white room, of small or medium size, when properly treated.

In the latter case, that is, when the room is larger than fifteen feet square, the principle of contrast often existing between the walls and the wood-work may be accepted. Let us suppose the doors and furniture to be in walnut or other dark wood, with a picture-rail of the same. We have, then, to start with, the contrast of white walls and dark wood, and must work between these two extremes. The first thing to do will be to soften this contrast by brightening up the wood-work with a little gilding, and carrying a little dark color on to the walls in the shape of a finely-stencilled pattern. No all-over patterns should be used. The doors, being the largest masses of dark, should have special attention. Stencil a fine leaf pattern (outline) in gold on the mouldings, and run around each panel one or two fine lines or beadings in gold. For large panels, such as those of wardrobe-doors, a small Greek fret will be more effective. Around the door, on the plaster, run a small border of stencilling in a tone several shades lighter than that of the wood. The same, or, preferably, a similar design, can be carried around the room

under the picture-mouldings; also around the window-frames. This done, you can proceed to enrich both the lights and darks of the room with various tones of the same—light on light and dark on dark. Thus, to return to the doors, the mouldings or the gilded pattern on them may be relieved by a few lines or touches of dark paint of somewhat different tone from that of the wood; an olive black—black with a little yellow in it—will be generally suitable. All this work must be kept very fine—no obvious spots or broad lines to take the eye and disturb the effect of the natural surface of the wood. The paint should be mixed with drying varnish, not with oil, so as to be slightly transparent. On the walls, this process of enrichment may properly be confined to the frieze, i.e., the space between the picture-moulding and the ceiling. It may be accomplished in several ways, and each will be just as suitable for a room in which the wood-work also is light.

The use of plaster on plaster is, up to a certain point,



LOUIS SEIZE CABINET IN THE SOUTH KENSINGTON MUSEUM.

other sitting-rooms with things that will only improve by keeping, a great part of what you spend on the drawing is money sunk and gone. We turn with relief to the library, but that demands a chapter to itself.

LONDON, May, 1890.

W. J. LOFTIE.

PEOPLE are at last beginning to see that a house is not a museum, and that it is not even artistic to have one's rooms furnished with complete disregard to the principle of harmony. It is a good deal easier to secure a certain unity of aspect in a house than not to do so; yet we constantly see houses that look as if everything in them had come out of a bric-à-brac store—houses in which no two rooms have anything in common. It will be a saving of expense and of eyesight and temper for a good and unobtrusive carpet having been chosen for a principal room, it is also used in the rooms that open off from it. And the wall-papers and curtains may be, if of differing patterns, still of the same general tone

easy, and it is strange that it is not more often practised. Heavy mouldings and ornaments in high relief are not intended; but scrolls, foliage, flowers and other ornaments in very low relief will give little trouble, and in a small room may have a very pretty effect. The chosen pattern, say a foliated scroll, should be cut as a stencil of the full width of the frieze. The stencil must be varnished in order to strengthen it. I will say, in passing, that, as the work of stencil-cutting is laborious, it had better be turned over to a professional house-painter, if possible. Placing the stencil against the wall, mark its outlines by drawing a lead pencil along them. The entire pattern is to be thus outlined on the plaster. You are next to go over the design with a penknife, scratching it into the plaster, filling up your outlines with cross-hatchings. Dust the work carefully when finished, to remove all loose plaster. Then mix some plaster-of-Paris with water to the consistency of cream and apply it with a small brush to your design. You can go over the same several times, giving some parts of the design more relief than others, but all very slight. Great

turers, are vastly better. They can easily be shaped roughly with the scroll-saw and file. Accurate shaping is not necessary. You will proceed, as before, to score in your outline into the plaster; but before putting on any work in relief, you must dig away the background to the depth of a quarter of an inch or more. This is best done by cross-hatching, first with the knife, and then carefully scraping down the roughness with a sculptor's toothed iron scraper. When you have got your background hollowed out to a sufficient depth, fit your scraps of shell roughly to it by means of the scroll-saw, and, applying a little wet plaster to make them stick, set them in their places. The relief work will then be done, and should be carried a little over the shell to fix it the more securely. The relief may be gilded; but in that case all the decoration would have to be correspondingly enriched. On the other hand, the shell may be set in the plaster in a mosaic design, without any relief, for which purpose it is well to cut up the scraps of shell into small triangles, which may be used in an infinity of geometric and other designs.

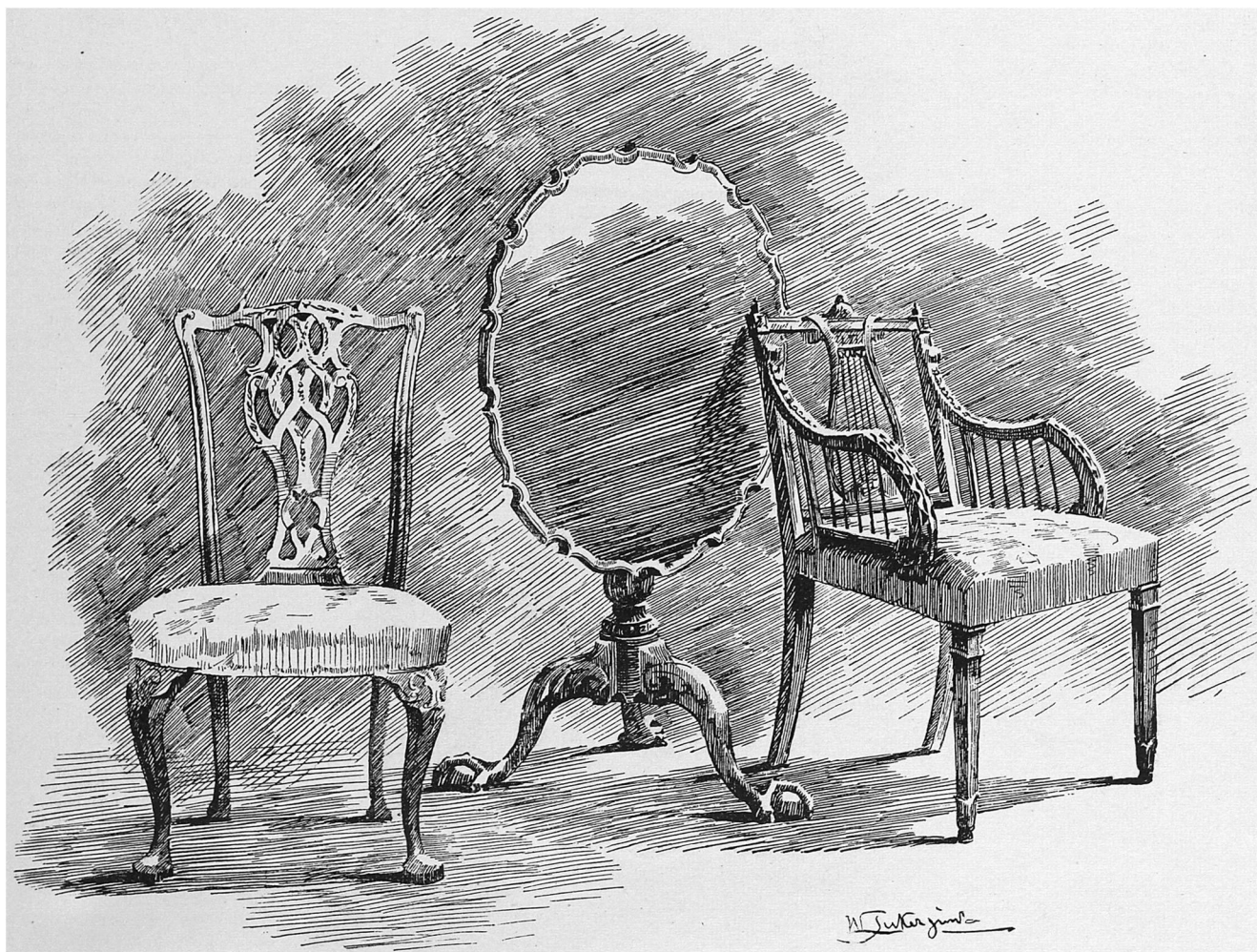
Zinc white mixed with white varnish and used as a finishing coat gives a porcelain gloss.

In furnishing a white room it need hardly be said that large masses of strong color should be avoided. But bright colors in moderate amount are quite allowable. Gayly flowered chintzes and damasks may be used for curtains and upholstery. Water-colors in gilded frames may hang on the walls. A flowered carpet, even, may not be out of keeping. But, for my own part, I would prefer a Japanese rug in blue and white and drab.

ROGER RIORDAN.

It has been decided to open the Metropolitan Museum of Art to the public on Tuesday and Saturday evenings, a thoroughly satisfactory method of lighting the galleries having been found by means of the Frink system of reflectors in conjunction with the electric light.

In stencilling, it is well to prepare many tints of each color to be used in the pattern, so as to secure a little life and variety by occasionally making an almost imper-



CHIPPENDALE CHAIRS AND TABLE.

smoothness is not to be aimed at, but rather freedom and spirit. The plaster used to make the design may be tinted very slightly with blue gray, cream yellow or other desirable tones, by mixing the powdered pigments separately, as kalsominers do, and adding a little to the diluted plaster. Or the whole frieze may be kalsomined in some light tone, and, while it is yet wet, the relief may be wiped with a rag to bring it out in white.

In a very small room, the corners of the frieze only may be decorated, the remainder being left plain. In this case, an upright design should be chosen, which may very well take the shape of a classic or Renaissance pilaster capital. These corner designs may be made much richer by inlaying the background, an operation not at all as difficult as it may seem. Opalescent glass backed up with gold or silver leaf, has of late been much used for this purpose, but it is not the best material; it is difficult to handle, expensive, and has a hard and brittle look which is not desirable. Scraps of mother-of-pearl and other shells, which may be procured cheaply from button and shell-goods manufac-

The following colors mixed with white lead will give suitable pale tints for painting interior wood-work: Chrome yellow will give straw-color; raw umber, yellowish drab; burnt umber, drab; chrome yellow and a little burnt umber, cream color; a little vermilion and ultramarine, lilac; black and a little carmine, French gray; black and blue, silver gray; chrome green and burnt umber, a dull sea green; Venetian red, umber and chrome yellow, salmon color. White paint, or light tints should not be mixed with oil, but with turpentine and a little drying varnish or siccative, except for the first coat or "filling," which is intended only to fill the pores of the wood. To get a "flat" surface, first thin the paint with turpentine to a milky consistency; then let it stand and drain off the oil and turpentine, which will float on the top. The residuum is to be mixed again for use with turpentine. Paint so prepared will not stand the weather on the outside of a house, but will do very well in the interior. If about one eighth Japan drying varnish be added to it it will take an "egg-shell" gloss and be harder and more permanent.

ceptible change. Thus, if a pale pink enters into the design, prepare not one, but several pinks, some slightly paler, some a trifle darker, some more tinted with orange, some with purple. In going over the stencil dip the brush in several of these each time. In that way your tint will vary a little from place to place and not look too disagreeably flat in any one instance.

BENJAMIN CONSTANT while in Boston painted a frieze for the hall of the house of Mr. Frederick L. Ames and is working in his Paris atelier on the ceiling decorations. This is a great improvement on the way of those New York millionaires who have had the most costly ceiling decorations executed abroad by such men as Lefebvre, Galland and Chaplin, without the artists having ever seen the rooms, and apparently knowing nothing as to the lighting their work was to receive or the point of view from which it was to be regarded. The splendid ceiling in the banqueting-hall of the late William H. Vanderbilt is a flagrant instance of this. From no part of the apartment can it be seen to advantage.

NEEDLEWORK NOTES.

CUT-WORK for table-squares, bureau-scarfs and mats of all descriptions is as popular as ever, and it is variously named Venetian embroidery, Roman embroidery, and Sorrento embroidery. The last-named is done by laying a flat braid on the stamped pattern and buttonholing it to the cloth. The leaf or flower forms thus outlined are filled in with a variety of the German stitches now much in use, such as herringbone, star and honeycomb, and they are then cut out, long, lace-like threads being used to join them. Sorrento embroidery is done without the cord, a close buttonhole stitch being used to outline the pattern, which is then cut out as in the former style. In another form of cut-work a round white cord is secured to the cloth with colored silks, the leaves being filled in with the same. Small, leaf-shaped mats for the dinner-table are made in this way, the whole being filled in with the honeycomb stitch described in a former number. These are done in pure white silks, or in yellow or old pink, and are placed at intervals on the table, to hold the fancy dishes of the dessert. Larger ones are sometimes used to put under each plate, where a table-cloth is dispensed with. New bureau and buffet scarfs are made of deep écru linen, and are sold already stamped for seventy-five cents. They are two yards long. One has a row of wild roses closely outlining the sides and ends.

SINCE the revival of tapestry work several years ago, many ladies not able to do the fine stitching required on linen and cut work have found pleasant occupation in "filling-in" the patterns already designed in worsteds upon coarse canvas, and intended for chair seats and backs, bands for portières, sofa and pillows. The wools are mostly in the old soft colorings of faded tapestries, and the few stitches used (cross stitch, tapestry and Gobelin stitches) are easily learned. An interesting and attractive piece of needlework has come to be an established part of the summer outfit, and it has been made so easy that nothing is required on the part of the worker but neatness in the execution. This is of the greatest importance, however, as slipshod fancy work is simply intolerable.

APPLIQUÉ work is simple and extremely effective. The design, which is generally a bold one, is traced on the cloth, and the figures to be applied are also stamped upon goods of contrasting color and material. These are then cut out and pasted upon the corresponding place on the stamped pattern and allowed to dry. Several threads of filoselle or crewel are then laid along the edge of the applied figure and couched or fastened down with a strand of silk or gold thread. A portière of brown denim, with applied figures of brown plush or velveteen, is handsome and not difficult to do. Circles or crescents of the plush may be cut out after a cardboard pattern and powdered over the entire curtain, brown filoselle and gold thread being used for the couching.

A BLUE denim table-cover is effective and very simple. Large disk-like figures are stamped upon it in the form of a border, and a white cotton cord about half an inch in circumference is sewed upon the lines of the pattern. Thick tassels made of the same cord are set around the edge, and the whole is lined with thin white cloth. This cover is especially suited to a summer sitting-room, as both color and material are suggestive of coolness. Similar cord decoration is often used on blue denim sofa pillows; but so many silk and cotton cloths of beautiful coloring and gay designs are suited to this purpose, that it seems hardly worth while to spend time in ornamenting a pillow.

A NEW workstand has a folding frame something like the frame of a camp-stool. In this frame hangs a large square bag of silk or cretonne lined with a contrasting color, the lining being furnished with plenty of small pockets. The advantage of this stand is that it may be folded up and put out of the way when not in use.

AN odd work-bag is made in the Dorcas shape, of Japanese crépe pictures, and is durable as well as beautiful. A strip about 32 inches long and 7 inches deep is required; it may be made of several small pictures neatly sewed together, or of two larger ones. A lining of red china silk cut 11½ inches deep should be hemmed over on the picture to form a heading of nearly 2½ inches. Gather at the bottom and sew to a circular piece of cardboard, about 15 inches in circumference, which should be covered with the silk. A drawing of yellow silk tape completes the bag.

KNITTING-BAGS nearly three quarters of a yard long and ten inches wide are made of handsome brocade and lined with satin to harmonize. They may be trimmed with gold fringe or sequins, and drawn up with silk cords or ribbons.

A PURSE-BAG, useful either as a work-bag or carriage-bag, may be made large enough to hold numerous parcels. A yard and a quarter of plush is required, with some soft silk of the same color for lining. An opening of ten inches should be left in the middle part, and the ends should be securely gathered together and finished with a pompon or tassel. Two gilt or ivory rings serve to close it.

AN appliqué of short-piled dark crimson velvet on silver or gold cloth is appropriate for dining-room chair covers, mantel lambrequins and for an edging to table-cloths. The design should be some large Renaissance one, and if a smaller pattern in yellow silk embroidery be run across the background, he effect will be much richer. For table centres, a pattern of white India silk applied over linen is very suitable.

NEW chair-cushions are made in shape exactly like huge tea coseys. Two pieces of silk, cotton, or any material de-

sired, are cut the shape of the chair-back for which the cushion is intended, only a little larger, and these are sewed together and padded with cotton, hair or down. They may be put on or taken off at pleasure, and they always remain firmly in place when in use. Other cushions made in the saddle-bag shape, have a cushion on one side and a deep pocket on the other. The pocket is a great convenience, serving to hold either book or work. The cushion and the pocket are made of the same size and shape, and are laced together with white cord.

A CURTAIN lately seen, which hangs before a closet door, is made of old pink satin sheeting trimmed at the top with a band of cretonne in pinks and olive greens. The cretonne is so disguised, however, as to look very like a piece of old brocade; this effect was produced by the use of a few silks and some Japanese gold thread. Each leaf was buttonholed in long stitches, wide apart, around the edge with olive green filoselle, and the veinings of the leaves were done in stem stitch. The pink flowers were done in the same way and the whole was outlined with gold thread. A row of deep fringe finished this rich-looking band, completing a curtain looking much more costly than it really is.

SOME of the Japanese albums of the older style, drawn, not printed, on lustrous silk, mounted on heavy boards and made into a book that opens screen fashion, are invaluable

A SHRINE FOR A PAINTING.

It is rarely that so great a compliment is paid to a living artist as to build for a work from his brush a special room—a shrine as it were—as has been done for Mr. Thomas W. Dewing's beautiful allegory, "The Days," suggested by Emerson's lines—

"Daughters of Time, the hypocritic Days,
Muffled and dumb like barefoot dervishes,
And, marching single in an endless file,
Bring diadems and fagots in their hands."

This honor was even more appreciated, perhaps, than the one that preceded it, of awarding Mr. Dewing the "Clarke prize" on the occasion of the exhibition of the picture at the National Academy of Design; for that prize has not always been awarded to an artist of Mr. Dewing's rank, and the distinction of its possession is not so great as it should be. At this time the picture was already the property of the ladies who now own it, and it was only lent for the exhibition. It may be worthy of note that the year following, the artist was made an Associate of the National Academy and the next year a full Academician.

To return to the illustration shown on the opposite page, which is the occasion of these remarks, it may be pointed out that, not only was the extension of this apartment specially built for Mr.

Dewing's picture, but the entire main room was arranged in its honor by Mr. Stanford White. The coloration of "The Days" may be described as that of the opal, and this, from the rose-strewn ceiling to the sumptuous carpet, is echoed throughout the delicate Louis Seize scheme of decoration.

NOTES AND HINTS.

A STUDIO recently finished by a New York artist for his own use has a covered ceiling, of which the flat part has a uniform tone of dark bluish gray, the coives being in buff with an Elizabethan strap-work pattern in still darker gray than the upper part. The walls are of cream color, with a string-course of bluish tiles where usually comes the dado rail. The portières are of cream plush or white bear-skin. The effect of the darker tones at top is odd and striking.

STAMPED cotton plush has a better effect than silk plush, as the lights are not so sharp, and it is, of course, much cheaper. American goods are commonly in white and blue of large flowered patterns, very soft and agreeable both in texture and tone. The simplest way to add to its effect is by embroidery applied in parts; as, for instance, a portière may have at top and bottom the background covered down with embroidery; or a flower here and there may be embroidered in colored silks; or the stamens may be put in with gold thread. The white cotton may also be painted upon with the dyes used in tapestry painting.

A SEASIDE room may be hung effectively with unbleached cotton, with a deep frieze of blue cotton, reaching to the picture moulding. On the blue may be stencilled cloud forms of Japanese design in paler blue and silver, and under the picture moulding may run two or three waving lines of dark red.

A WITTY contributor to The Art Amateur some time ago told how for decorative uses she was in the habit of inviting to her musicales a portly lady of her acquaintance, who dressed in yellow, and put her in a certain corner of the room whence she could not escape, to serve the purpose of a large yellow vase. The idea has been improved on, judging from the following extract from The New York Sun, by Mr. Prentice Treadwell, one of the artists of Messrs. J. B. Tiffany & Co., in displaying his interior decorations of the new Worcester theatre: "His work attracted the attention of a number of society women during the two or three private views given of the interior before the official opening night. The boxes were occupied by State dignitaries and a number of New England society women. The latter had studied the contrast of colors and had had special gowns made for the occasion. The background of the boxes is in yellow. In one of the boxes were two young women wearing blue gowns; in another the shade was a peculiar gray, which was brought out by the yellow background, and in a third it was observed that the gowns of the ladies were pure white. A careful attention to contrast of color was visible in the attire of the women in all six of the boxes."

In some new American curtain silks very refined tones are got by using a thread twisted of two positive colors. They are reversible, though the two sides are not exactly alike; and there is considerable play of color in the folds.

A PRETTY conceit was carried out lately at a rosebud luncheon. For cream and sugar each guest was provided with a delicate little swan tinted with palest shades of blue and pink, the feathers picked out in gold. The swan, being hollow, held the cream; an elegant shell on four feet made of tiny shells held the sugar. The shells were decorated to match the swans. Both were of fine Belleek ware, the shell costing 75 cents, the swan 50 cents. A swan of a much larger size is sold for \$1.25, and is used for flowers or bonbons. Another design for holding cream or flowers is a cornucopia. Price, 75 cents.

DEEP red plush embroidered with a lighter shade of filoselle and gold thread, in simple geometric designs, is handsome, or old blue embroidered with silver would look equally well. Strong furniture brocade, which needs no decorating, would make a good serviceable bag of this sort, which, especially for carriage use, would be found very convenient.

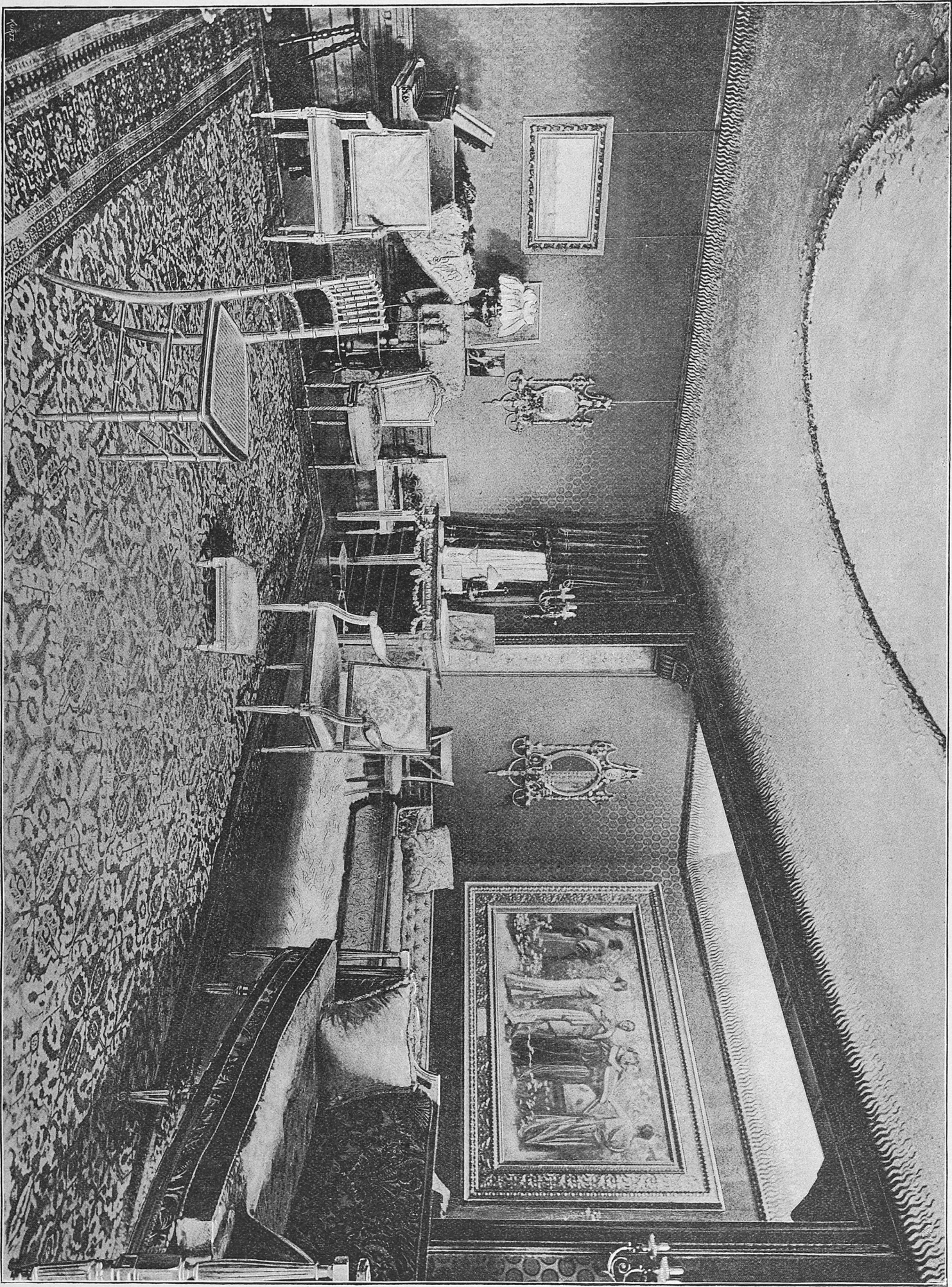


DECORATIVE PANEL FOR BATH-ROOM DECORATION.

for temporary decorations. They occupy only as much space as an ordinary book in packing, but will open out to decorate the entire length of a mantel shelf, where they make an excellent background for other ornaments. Those with studies of birds and flowers are the best.

FOR a large and simple pattern for a chair back, cut out disks of gold cloth and insert them in a brownish pink plush. Each circle is to have embroidered on it a group of three or four pomegranates symmetrically arranged in their natural colors. Other forms may be substituted for the pomegranates, and the background may be of any harmonious dull color, as indigo or olive.

THE prettiest of window ornaments is a mirror with a frame of leaded glass jewel work. A bevelled oval mirror may be set in a frame of opal jewels, with small emerald or ruby jewels interspersed. The design can be enlarged from any of the miniature frames published in The Art Amateur last month. If there is a knot of ribbon at the top it can be imitated in pink opal or turquoise glass. A loop of stout copper wire should be inserted at the back to hang up the mirror by. It is intended to hang in the window, and may, if made rectangular, take the place of one of the panes.



APARTMENT IN A NEW ENGLAND HOUSE. EXTENDED AND DECORATED TO RECEIVE MR. T. W. DEWING'S PAINTING, "THE DAYS."

(SEE "A SHRINE FOR A PAINTING," PAGE 16.)